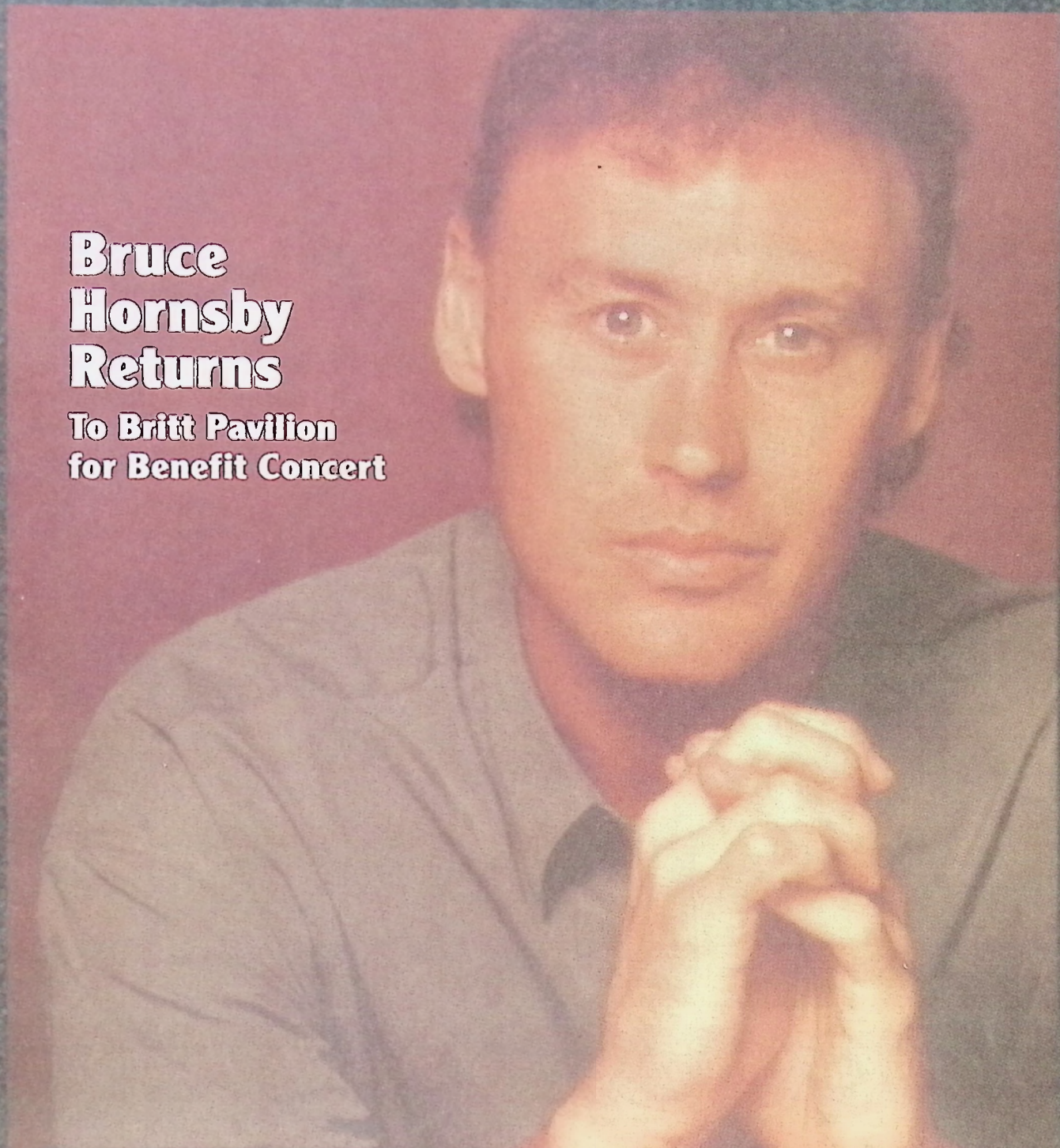


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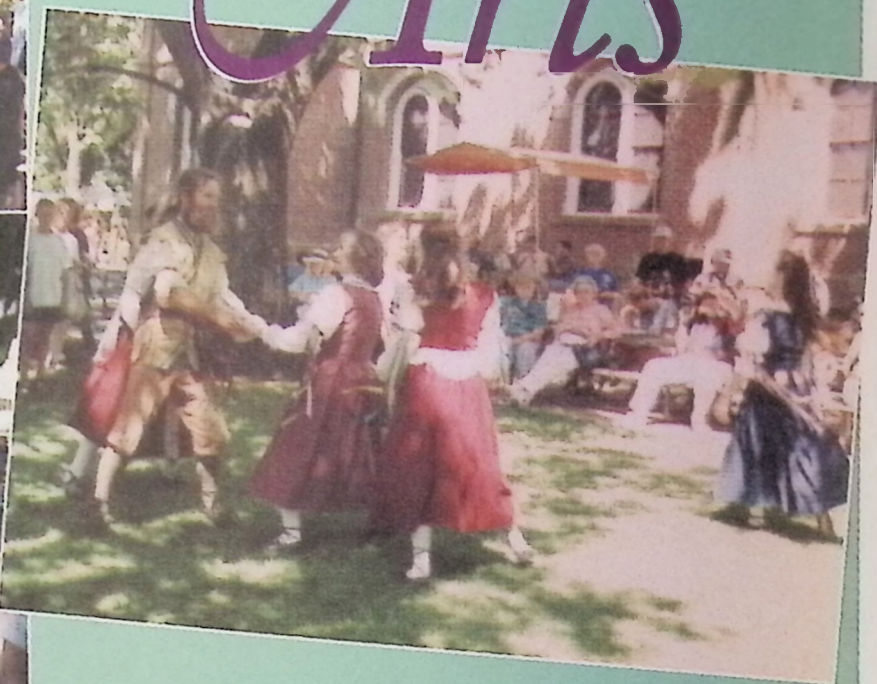
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Contents

FEATURES

8

Band Not on the Run

Pelican Bay State Prison in Crescent City is a place for doing hard time. But thanks to an innovative program called Arts in Corrections, Pelican Bay's hard time is offset by some hard rock 'n roll.

10

Old Timers

Long before the days of health-clubs, artificial tans, and plastic surgery, folks underwent the aging process in a more stoic and perhaps more dignified manner. A poignant look at aging, and those among us who do it with grace and style.

COLUMNS

3

Tuned-In *Ronald Kramer*

4

Speaking of Words *Wen Smith*

6

Jefferson Outlook *Russell Sadler*

12

Nature Notes *Frank Lang*

13

Back Side of the Boom *Tim Harper*

14

Questing Feast *Geraldine Duncann*

16

On The Scene *Jacki Lyden*

30

Recordings *Pat Daly*

32

Compact Discoveries *Fred Flaxman*

34

Theater Review *Alison Baker*

DEPARTMENTS

18

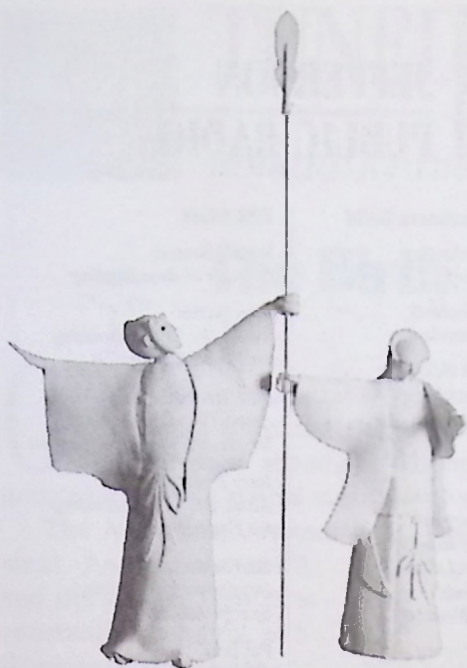
Jefferson Public Radio Program Guide

28

Artscene

36

Classified Advertisements



28

The works of sculptor Wataru Sugiyama will be on display in Ashland (see Artscene).



28

Laura Kepley's one woman show Lillian Hellman: Maybe, Maybe Not will be presented at the Miracle Playhouse in Talent this month (see Artscene).

The Jefferson Monthly is published 12 times a year by the Jefferson Public Radio Listeners Guild as a service to its members. Display advertising space can be purchased in the publication by calling (503) 552-6301 or (916) 243-8000 in Shasta County.

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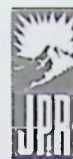
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TUNED IN

Ronald Kramer

The Birth of An Idea

On June 6 a new program—the *Northwest Journal*—joined the Jefferson Public Radio schedule. The program's birth was a special event.

The *Northwest Journal* is an experiment. Just as our world, and the way we view it, is constantly changing, public radio at times seeks to be a leader and follow those changes. Northwest Journal was conceived by the region's public radio stations as a regional news magazine in the same fashion that *All Things Considered* is a national news magazine. Curiously, in no other area in the nation is such a program produced. Nor do other media seem to have explored this concept. *USA Today*, for example, is a national newspaper but the next rung down on the ladder tends to be a local paper. Some states have a single newspaper which seems to dominate and becomes in effect a statewide newspaper. But I am not aware of any newspapers which really seek to routinely cover a multistate region. Nor do any radio or television programs seek to define a multi-state region as a target audience.

Northwest Journal is the creation of the Northwest Public Affairs Network (NPAN), a Seattle-based nonprofit organization which has been producing public radio programming for several years. The actual idea for the *Northwest Journal*, the thought that the listeners in Oregon, Washington, Idaho, and northern California had sufficiently common interest that it was worth exploring and reporting upon them, however, is about twenty years old. NPAN amplified upon that theme by including Montana and Alaska within its targeted region of interest. NPAN, itself, is the brainchild of Dave

Messerschmidt who dreamed up the idea of producing public radio on a regional basis while working as a reporter for one of Seattle's public radio stations. He engaged the interest of others along the way with quiet,



MOST OF OUR NEWS ABOUT
THE COMPLEX ECONOMIC AND
GEOLOGICAL TIES WHICH BIND
THE NORTHWESTERN STATES
TOGETHER ARE REPORTED
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AND THERE IS THE ALWAYS
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WELL-FOUNDED OR NOT) THAT
THOSE FOLKS ALONG THE
ATLANTIC SEABOARD JUST
DON'T UNDERSTAND US
WESTERNERS

dogged perseverance and an intriguingly plausible set of intellectually stimulating possibilities. I seem to recall that he convinced me to join NPAN's Board after some discussion about seeking to emulate the European concept of flexible networks, which turned out to have little to do with NPAN's work. What Dave did bring to the table was a complete conviction that the twenty-year-old concept could be achieved and a low-key relentlessness about pursuing it. So, where others had talked about developing such a program, it was

Dave who finally willed it into existence. In reviewing the *Journal's* opening week, the *Seattle Times* called him a visionary and they pretty much got that right in my book.

When the public radio stations of the region met in 1992—at NPAN's invitation—to discuss the possibility of launching such a program, there was a combination of interest and skepticism in the room. Most stations expressed interest in such a program. At the same time, just as when Jefferson Public Radio first presented the idea of a daily Oregon program of this type almost fifteen years ago, there were some who wondered where the programming would come from, if there was real interest in such a program, and whether or not listeners would really be interested in the proposition that they had something in common with people living at some distance?

NPAN faced an interesting challenge in

launching the *Journal*. The program couldn't sound like all the other news programming on public radio or it wouldn't justify its expense or fulfill its objective. But if the *Journal* sounded too different, it might confuse listeners and scare off program directors. So launching the *Journal* represents a work in progress type of exercise. Since the idea that listeners in these various states have common interests is, itself, a new one, it is necessary for the *Journal* and its listeners to explore and evolve a definition of the program's editorial concept.

The world is changing rapidly. We read a great deal about our common interests with the Pacific Rim countries, for example. But most of our news about the complex economic and geological ties which bind the northwestern states together are reported upon at the national level, and there is the always persistent fear (whether well-founded or not) that those folks along the Atlantic seaboard just don't understand us Westerners very well so their view of these complex Western interstate issues may not be precisely congruent with local realities. Or, this information may come from entirely local sources and many local news rooms also aren't equipped to cover the complexities of these multi-state matters on an on-going basis. So NPAN's niche in the journalistic world is that it is based in our region, is not a local enterprise, and will try to explore the common issues, and unique local peculiarities which define life in this region.

It's a tall order. That's why it has taken twenty years to get it off the ground. It's also enormously expensive and without the commitment and support of the Northwest Area Foundation in Minneapolis, it's doubtful whether the program could have been launched. No foundation support exists forever, however. So the test here is to determine whether the initial concept and presentation of the program sufficiently excites and improves regional journalistic coverage that the program's future can be assured from growth in support from listeners, businesses and participating stations.

The initial data is cautiously promising. Coverage on public radio is good. The founding stations carrying the program are:

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CONTINUED ON PAGE 27

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SPEAKING OF WORDS

Wen Smith

Somewheres Over the Rainbow

Somewhere in the wasteland of this year's rerun television I heard a character say to another, "You goin' somewheres?" The line brought back fond memories of an army sergeant I once knew who used those same words whenever some dogface tried to sneak away from duties.

"You goin' somewheres?" he'd say, singeing the sneak-away's earlobes with a tone somewhere between a question and a threat.

"Nope, nowheres," the soldier would often reply, mimicking the sergeant's usage yet being careful not to raise his hackles. The sarge had very attentive hackles.

"Good," the sarge would say, "cause I got a detail for you."

At the time, I didn't know where the buzz came from, that *zee* sound that made *some-where* into *somewheres*, but I assumed it was common usage in the swamplands of Louisiana. The sarge's roots were stuck deep in one of those swamps, and his visible leafage sprouted not far above those waters.

He wasn't a Cajun. The French speaking folk of the swamplands would be unlikely to add extra *zee* sounds, their native tongue tending to silent *s*'s. No, the sarge was simply native backwoods, with the speech and the hackles to prove it. In those days, anyone who was going *anywheres* would have to get by the sarge.

One time, after he had pulled his rank with another "Goin' *somewheres*?" the out-ranked one muttered, "Yeah, Sarge. *Anywheres*. Just so's it's a long *ways* off."

The use of *so's* for *so that* was fairly common in army talk, and for most of the swamp boys like the sarge, the word *way* always had an *S* on it.

"We sure come a long *ways* today," you'd hear after a long march. Of course, still more often "a long *ways*" was referred to as "a *fur piece*."

And we'd often hear things like "*How's* about it?" instead of "*How* about it?" There was something homey and genuine about

the buzzing sound of the uncalled-for *S*. I don't think the great baseball play-by-play man Mel Allen was ever heard saying, "*How's* about that!" but he, after all, his background in Alabama was a long ways from the Louisiana swamps.

It seems to me I heard in some of the old Western movies that the villain had gone *thataways*, but my memory may be clouded. There is something about the *zee* sound on *thataways* and *somewheres* and *hows about it* that gives the language an earthy reality. The speaker who uses such words may be uneducated, but he's genuine.

Somewheres is still labeled as nonstandard in most dictionaries. Half a century ago, when "The Wizard of Oz" first worked its magic on the American screen, it would have been unthinkable for Judy Garland to sing "*Somewheres* Over the Rainbow." But the standards of American speech have slid far, along with the rest of our intellectual and moral attainments, and it wasn't at all surprising to hear *somewheres* turning up in the dialogue of a television drama.

We'd still be shocked, I think, to hear *somewheres* or *nowheres* coming via C-Span from the floor of Congress or a Presidential address. But if standards of American speech are going *anywheres*, it ain't up.

Maybe that's a good thing for most of us. Leave the fancy stuff to those who feel a need to impress. The old sarge didn't need to talk fancy. He had six stripes.

For better or worse, we've come a fur piece since then, and I guess if I hadn't heard that line on TV, I wouldn't have brought this up, anyways. □

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

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Bruce Hornsby

An Encore Performance in the Rogue Valley

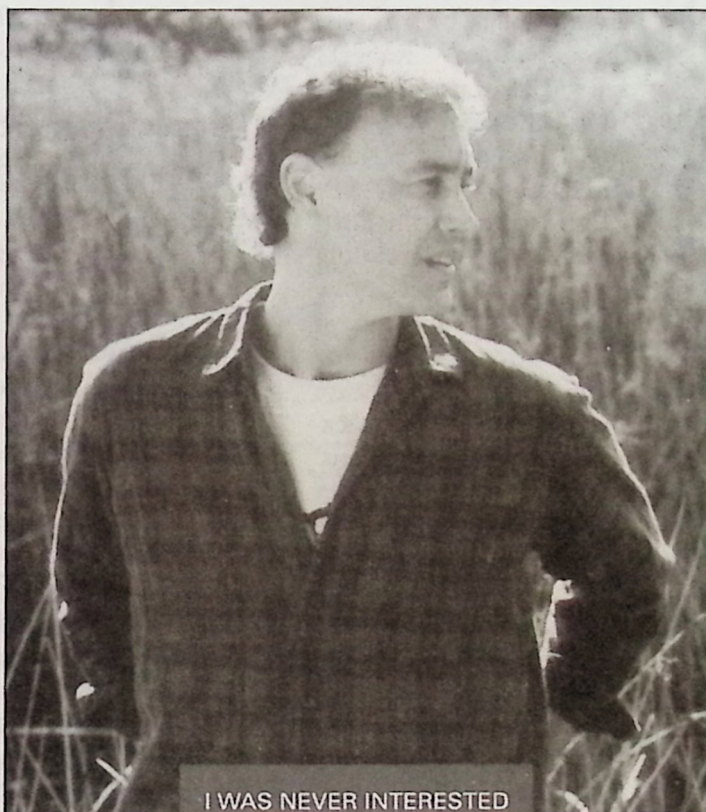
By the time Bruce Hornsby returns to the Britt Pavilion in Jacksonville on September 9 to perform a benefit concert for Jefferson Public Radio, he and his new band will have been off and on the road for a year. The longevity of this tour speaks volumes about the success of Bruce Hornsby's cross over from pure pop-rock to a more jazz oriented sound.

After numerous successful pop albums and top-10 hit songs, Bruce Hornsby took a break. But it wasn't a year in Hawaii to find himself. Since the 1990 release of his last record **Night On The Town**, Hornsby played over 100 shows as guest keyboardist for the Grateful Dead and contributed to 40 albums by the varied likes of Bob Dylan, Bonnie Raitt, Bill Evans, Cowboy Junkies and more.

Then about two years ago, Hornsby realized the need to return to his own recording career.

His latest album, **Harbor Lights**, reflects 18 months on the road with the Grateful Dead. It has a freer, looser feel, as well as the readily identifiable guitar of Jerry Garcia.

And, according to Bruce Hornsby, the "jazz quotient" is much higher this time out. "I wanted to especially explore this area - the swing and harmonic complexity - which can be a little ear bending for most pop music," he says. "Like the chords at the end of 'Harbor Lights' or 'China Doll,' which features Pat Metheny and is based on those great ECM European jazz records of the '70's. 'Pastures of Plenty,' which ends the album, has some pretty intense trio playing."



I WAS NEVER INTERESTED
IN BEING 'THE BIG STAR' OR
TRYING TO MAKE AN
ALBUM OF HIT SONGS.
I JUST GO WHERE I HAVE TO
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PEOPLE THAT LIKED US
BEFORE WILL FOLLOW.

BRUCE HORNSBY

BY

Tom Olbrich

PHOTO

Bruce Hornsby

The jazz sounds are supported by the jazz playing of close friend and Yellowjackets bassist Jimmy Haslip who plays on the entire album, as well as Branford Marsalis who is featured on a few cuts.

The end result is a pronounced jazz influence that still shows the folk character that marked Hornsby's stellar 1986 debut **The Way It Is** and 1988's **Scenes From The Southside**. **Harbor Lights** also features the same Southern townfolk of his previous records. Among them this time are Hornsby's ancestral watermen in "The Tide Will Rise," the basketball legend in "Rainbow's Cadillac," and the interracial couple in "Talk of the Town."

"This is not necessarily my most accessible record," Bruce Hornsby reflects. "But I was never interested in being 'the big star' or trying to make an album of hit songs. I just go where I have to go, and hope that the people that liked us before will follow."

His new sounds have also brought him new listeners, including those who regularly tune into public radio. Jefferson Public Radio will benefit from Bruce Hornsby's return to the Britt Pavilion on Friday, September 9 at 7:30 p.m. His performance there last September was a quick sell-out and the *Medford Mail Tribune* said many thought it was the best live concert ever in the Rogue Valley.

At press time three-quarters of the tickets were sold. If any remain they can be purchased at Cripple Creek Music in Ashland, GI Joe's in Medford or by calling Ticketmaster at 503-224-4400.

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JEFFERSON OUTLOOK

Russell Sadler

Dancing to a New Higher Education Tune

The suggestion Oregon's four year colleges and universities should become a public corporation instead of a state agency caught the state's political establishment by surprise.

Gov. Barbara Roberts asked the State Board of Higher Education to consider the idea of making the Oregon Health Sciences University in Portland a public corporation, independent of state government. A committee of the Board recommends taking the whole State System of Higher Education out of the politicians' clutches. Why? former Chancellor Tom Bartlett says it will be more efficient. He says at least \$20

million could be saved if reams of red tape created by the Legislature didn't need to be followed.

The real reason is simply politicians no longer pay the bills - students do. Barely 25 percent of the State System of Higher Education's budget still comes from State General Fund tax revenues. More than 75 percent comes from skyrocketing tuition, fees from room and board and other self-supporting services, research grants and philanthropic gifts.

The Board's creative proposal has been met with predictable editorial grumbling in some quarters about "accountability." State Rep. John Minnis, R-Gresham complains it is unbelievably difficult to get the State Board of Higher Education to respond to the Legislature. No one in Salem seems to understand the state's political leadership has forfeited the right to make the state's colleges and universities accountable to them.

The generation of leaders now at the wheel of Oregon's ship of state are cannibalizing a patrimony built with the foresight

and tax money of previous generations. On their watch, 6,000 fewer Oregon students attend the state's four year colleges and universities than attended when Measure 5 passed in 1990. The brain drain has been accelerating ever since. An unprecedented one-third of Oregon's graduating high school seniors with a B+ average or better are going to four year colleges out of state next fall.

Nearly one half the faculty at the University of Oregon, Oregon State University and Southern Oregon State College will retire in the 1990's. Hired to teach the baby boomers in

the 1960's, these professors are ending 30 year careers. State System of Higher Education salaries are so low compared with the national marketplace, it cannot replace retiring professors with new ones of equal reputation. Indeed, at some campuses, professors are not replaced at all. Colleges and universities just admit fewer Oregon students. Those left out leave the state.

Those lawmakers who bleat about "accountability" refuse to accept responsibility for the consequences of their short-sighted policies during the last decade. The situation will get worse before it gets better. Higher education officials expect a loss of another \$92 million in state tax revenue for the 1995-97 budget period while facing a 40 percent increase in enrollment applications.

The State System of Higher Education's experiment of using California students as cash cows to shore up declining state appropriations has come to an abrupt, premature end as other states compete for the Golden State's golden geese. As the Cali-

“
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ifornia Assembly continues to turn its back on its twenty-something generation the students respond by leaving California in droves. Southern Oregon State College had expected as much as 30 percent of its student body to come from out of state next year. Now SOSOC expects its out of state population to hold steady at 22 percent.

The Oregon legislators who gleefully appropriate more money for prison guards while limiting the number of Oregon students in the state's colleges and universities whine that college officials should be discouraging Californians. The Californians' cash assures remaining Oregon students a competitive program.

Chronic carping combined with the Legislature's refusal to accept responsibility for maintaining the public patrimony prompted the Board of Higher Education's decision to seek political independence and control of its own fiscal destiny. With candidates like Denny Smith dedicated to making Oregon safe for the country club crowd, the Legislature is unlikely to assume its responsibility for educating Oregon's children. Oregon students appear to know this and show no indication of relying on the Legislature.

The tax shift to user fees has doubled and tripled college tuition in some categories. Students now routinely borrow to go to college, many beginning their lives thousands of dollars in debt. Working through college is the rule, not the exception. Many students hold down two part-time jobs and a full-time academic load to reduce the money they borrow.

Some conservative ideologues insist college is a waste of time and money and most students don't really need it. Oregon's graduating seniors don't agree. Two-thirds of Oregon's high school seniors are going on to further education whether the conservatives in the Legislature drive them out of state or not. The students know a college education remains the gateway to the middle class. They know what's important. The Legislature still doesn't have a clue. Tuition paying students have become higher education's new piper. The Board of Higher Education is seeking a larger measure of political independence to dance to the new piper's tune. The Legislature is phasing out its place on the dance card. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

Coos Bay

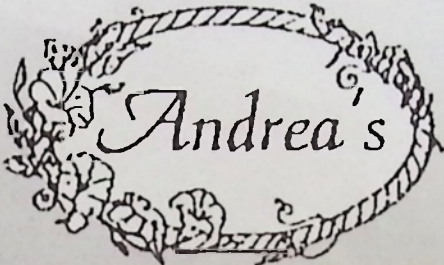
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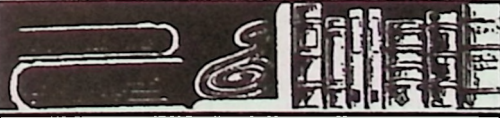
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Band Not on the Run

*Rock, Soul & Blues
at Pelican Bay State Prison*

At first glance, it looks like just another rehearsal of a neighborhood rock/blues band. Eight guys congregate in a small room, strapping on electric guitars, tuning up, adjusting distortion settings for guitar solos, loosening up with random chord progressions, and casually bantering with each other over the chaotic din. After about ten minutes, the bass player imposes order, announces the first tune, counts it off, and launches the band into a pumping rendition of the blues classic, *Further on Down the Road*.

You might mistake this for a typical baby-boomer pick-up band, playing for good times and a few extra bucks on weekends. But, some things about this band are far from typical.

The age spread is peculiar, from late twenties to early fifties. The drummer and lead guitarist have limbs and torsos swathed in tattoos. Everybody is dressed in uniform shades of pale blue and grey. The rehearsal space is decidedly unfunky: a windowless room with the sterile and frayed feel of an industrial arts classroom in a financially strapped high school. Everything is bathed in the relentless yellow-orange glare of two huge sodium-vapor ceiling lamps.

Also, something about the equipment is askew. All the gear looks shiny and new. No scuffs, no scratches, and one amp still has cardboard tags dangling from the handle. Apparently this band doesn't tour much.

It doesn't. Never will. Every musician but one is a convicted felon, a Level 4 maximum security in-



THE MUSIC IS
EVERYTHING.
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DON'T HAVE
THAT MUSIC,
YOU DO REAL
HARD TIME.

BILL WHITE

BY

Bruce Borgerson

PHOTO

Dale Morgan at main gate,
Pelican Bay State Prison.

mate confined to "B Unit" of the Pelican Bay State Prison near Crescent City. They rehearse three hours a week, at the indecent hours—for most musicians—of 8 to 11 on Saturday mornings. For most band members, this is their only opportunity to play because they are not allowed to have instruments in their cells. Perhaps this explains the surprisingly easygoing, "up" mood pervading the room. Here are musicians eager, perhaps even desperate, to play.

An eighth musician, who usually anchors the band on bass, is not officially part of the group. Mustachioed Dale Morgan, the band's instructor and musical director, is a contract artist with Pelican Bay's Arts in Corrections program. For three hours he plays with the band.

But at eleven o'clock he walks past the security checkpoints, under the blue watch towers, through sliding gates in the double razor wire-topped fence, and out into the free world.

Born in Crescent City on All Fools' Day in 1950, Dale Morgan picked up a guitar at age sixteen and never looked back. Playing and teaching music has been his sole source of livelihood ever since.

At first his career centered around a series of bands: Bags, Mack the Fork, Rainbow and the Talent Trout, The Incredibly Sensitive Shallow Guys, and some that assembled and disbanded within weeks. Gradually he began augmenting his income with private lessons, to the point where five years ago he opened a guitar instruction studio inside a

downtown Crescent City music store. But playing with a band is in his blood, so these days he jams with a five-piece "adult alternative" combo called The Iconclasters.

For Morgan, the notion of receiving a regular, institutional paycheck was a foreign concept until four years ago. At that time, the Arts in Corrections program was getting underway at Pelican Bay, and the Artist/Facilitator in charge, Graham Moody, was looking for local artists to participate. Moody contacted Holly Austin at the Del Norte Association for Cultural Awareness, she recommended Morgan, and Moody urged him to apply for a position as contract artist.

Lest the affable Morgan be confused with a Chicagoland hired killer, I'll pause here to define "contract artist" and outline how Arts In Corrections came to be.

A semi-autonomous division within the California Department of Corrections, Arts in Corrections (AIC) is the world's largest institutional arts organization. It began as a pilot project in 1977 at the California Medical Facility at Vacaville, and has since expanded to 24 prisons with each program directed by a recognized artist serving as state-employed Artist/Facilitator. For all Northern California prisons, the William James Association, a private arts foundation based in Santa Cruz, has responsibility for screening additional visiting artists for eligibility, and list of those approved is passed on to the Artist/Facilitators. These "contract artists" work under the supervision of the Artist/Facilitator but are paid by the William James Association, operating under contract from the Department of Corrections. Aside from basic issues of personal safety and security, operation of each AIC program is totally independent of the local prison administration.

In 1990, after submitting a resume and tape of his work, Dale Morgan was put on the eligibility list and started teaching at Pelican Bay, usually conducting two three-hour classes each week. In addition to the B Unit band, he currently teaches beginning guitar in the Level 1 (minimum security) unit, which houses less than 10% of the population since Pelican Bay is primarily a maximum security facility. He has taught in both the A and B maximum security units, but never in the Special Housing Unit—the controversial "Shoe"—which houses about a third of the inmate population. No arts programs are available in this highly restrictive unit, which is reserved for inmates considered by corrections officials to pose an immediate threat to staff or other inmates.

In addition to Morgan's music instruction, Arts in Corrections at Pelican Bay now includes classes and workshops in creative writing, drama, painting, drawing, art history, and printmaking, with classes in jazz history and practice scheduled to start soon.

It's almost ten-thirty, and the band has worked through a cross-section of its twenty-song repertoire: *Under the Boardwalk*, *I Wish It Would Rain*, *Layla*, *Key to the Highway*, and two originals by lead guitarist Calvin Kimbrel: *Nevada Nights* and *One Step*. At the request of Graham Moody, the players agree to take a break and comment briefly on what it means to be in the band.

"Basically it's fun," says vocalist Deandre Brown. "It eases a lot of tension. For me, singing is something that's in my nature. I've always loved doing it. I also like the music mixture. I can sing rock, country, R&B, and that's cool."

"This is both a recreational and a learning experience," says

Kimbrel. "You want to keep your ability up as much as possible. If you didn't get to play, when you got out you'd be years behind in your abilities."

How does the band decide what to play? "Mr. Morgan works that out mostly," says drummer Buddy Martin. "He works out compromises between things we bring in and want to do and material he thinks will bring out our talents."

"This band helps you maintain a connection with the real world," says guitarist Ken Gage. "It also gives you a chance to work with other guys on something you like to do. When you are out in the yard, you are basically on your own. Here, you work together as a group."



The B Unit Band (left to right): Calvin Kimbrel, Ken Gage, Buddy Martin, Dale Morgan, Deandre Brown, Bill White, Not shown: Brian Censale, Richard Stobaugh.

The band resumes practice with John Anderson's *Wild and Blue*, Gage taking over on bass. Moving outside the increasingly stuffy inner room (tattooed torsos now glisten with sweat), Morgan stresses the importance of group effort.

"This is education, not recreation. A good part of what we do is the nuts and bolts of putting a band together and making it function in a professional manner. But perhaps the hardest thing is just keeping it all going with all the different backgrounds and ideas mixed up here. For some people, it's really hard to work together in a band format. That's why, if you want to get in the band, it helps to be a fun person, somebody with patience who can contribute when you have something to give but stay out of the way when you don't."

Despite Pelican Bay's media image as a violent place, Morgan feels no qualms about working here. "I've never felt threatened here, never. Once in a while there is tension in the band, a personal conflict like you get in any band. But it's fleeting, it blows over. I think the guys realize they have a good thing going, and they don't want anybody to screw it up."

Also sitting out on *Wild and Blue* is Bill White, at 52 the band's senior member. For White, a player since his teenage years in Eastern Pennsylvania, these three hours are the focal point of his week.

"I've been twelve years without a guitar, because in maximum security they don't let you have one in your cell. But the music is my whole life right now. We need more days to practice. I need time to come in and get that feeling back. That's my pain, my real pain. But I really appreciate Dale. He comes in, he takes time, and gets

CONTINUED ON PAGE 27

Old Timers

Aging with Grace

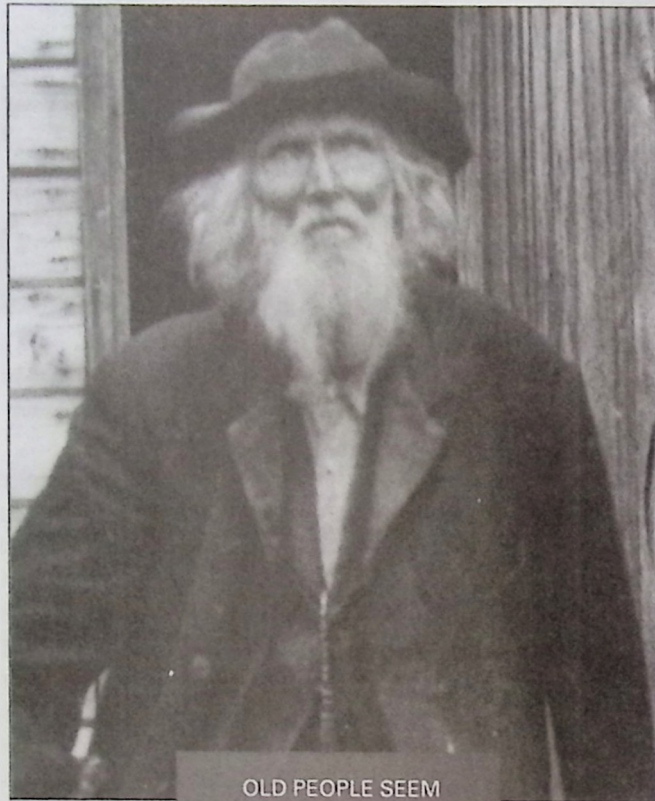
Faces tell us many things about people. The history of our lives is etched in lines of hope and fear, joy and sadness, caring and indifference for all to plainly see. Our passing emotions leave permanent traces at the corners of our eyes and mouths and as we grow older the sum of our inner life becomes more and more evident to everyone we meet.

Younger people can seem neutral in their look, preoccupied or bored perhaps, but with almost no visible hint of their outlook in their aspect. Old people though, seem either happy or sad when alone and not thinking of anything in particular. It's as if life itself, that master gardener, had patiently shaped them like potted bonsai.

I remember pointing this out to my wife one afternoon as we hitch hiked at a traffic light in Los Angeles. We were very young then, she sixteen and I eighteen, and we made a pact to be happy-faced in our old age.

Half a lifetime after those sidewalk days in Los Angeles I'm still watching faces and as my appreciation for just how difficult life really is has grown, my fascination with the beauty of elderly men and women has grown too.

My younger brother calls them Grimsters, short for "grim-faced old men with feed caps" and you see a lot of them around here, driving by in their weathered pickup trucks, dressed in hickory shirts, feed caps and overalls or Lee 88's with suspenders. Their faces are as worn as old work gloves. They're retired loggers, farmers, miners and mill workers



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BY

Robert Heilman

mostly, and most people just call them old timers.

Visitors often mistake the look for unfriendliness or bitterness. They remember television shows and movies featuring unsuspecting tourists caught in sinister small towns where violence lurks behind the hard sidelong glances of lounging rednecks, and grow uneasy.

The old men my brother classified by their grim expressions are almost always kind, gentle and full of humor and mischief. Though they have their share of regrets, I never get a sense of bitterness or frustration from them. Their faces record a life of orneriness, determination, patience and resignation.

I spent the summer of 1976 working for McCormick Piling Co. in Riddle Oregon, hand peeling

bark from logs destined to become power line poles. It was the last pole yard in the state where machinery hadn't taken over the job and it closed down four or five years later during the recession.

Pole peelers are now as extinct as the grizzly bears who used to live in these mountain valleys. Maybe it's all for the best. I'm not sure I really need half ton predators ambling around my pasture and I can't honestly say that I wish I was still chipping bark from sixty-foot logs at eight cents per linear foot for a living. But still, something is missing here, gone forever and the valley somehow isn't the same.

It was fairly hard work and if you didn't have the right attitude and technique it could be brutal. High school kids, attracted by the notion of doing piece work with no time clock to punch, would show up and beg for a load of logs to peel. None

of them ever lasted long, most would knock out half a load and give up. But the four regular peelers, men in their sixties and seventies, kept at it day after day, wielding their double-bit axes, spud bars and peavy poles at a steady, unhurried pace that the impatient young athletes couldn't match.

I was used to keeping up. Laboring is very competitive and I took pride in being able to work right alongside men my age and younger who were four inches taller and forty pounds heavier than me. After six years on construction sites and in the woods I considered myself as physically and mentally tough as anyone I'd ever worked with. But every time I paused to straighten my back and wipe the sweat off my eyelids I'd look over at the old timers and they'd be ahead of me.

The hardest lessons to learn are the ones you think you already know. I'd always used my head and my heart to beat men whose size and strength I couldn't match. Big guys rely on strength, little guys use technique, pacing and endurance. It took me a month to understand that I was being beaten at my own game by grizzled masters who could work a young buck like me to death.

As the weeks wore on I came to know them. We'd help each other free poles that were unusually large or jammed in the deck. Slowly, in laconic bits and pieces of advice they taught me the tricks of their anachronistic craft. "Let me see yer spud bar. Not bad, gotta good weight and the curve's about right, but see here? Your edge's sharpened up on ya. Gotta dull it some or it'll bite through the bark instead of slipping under." A bastard file would appear from a back pocket, three smooth swipes across the edge and it would come back to me. "Here, try 'er now."

As the summer wore on and I learned more about the tools and most importantly, (and on my own, since no one would ever give away such an edge on his fellow workers) how to pick out a good load from the varying decks scattered around the yard, our conversations got longer and further removed from the task at hand.

They knew a lot, those old men, and I found out how to do many things that modern technology had made obsolete: how to sharpen the old two-man "misery whip" saws, how to load piling on railroad flatcars with mules, how to hand-hew a tree trunk to make an octagonal sailing ship's mast ninety feet tall.

Not so long ago, most Americans lived in the countryside and even those who lived in cities made their living as blue collar workers. My grandfather, Lawrence Heilman, still farmed with Belgian draft horses in the 1940's and early '50's as he had done on his father's farm in czarist Russia. People tend to think of those times, with a mixture of romantic sentimentalism and condescension, as a simpler time.

Nothing could be less accurate than to say those times were simple. Getting by in the old days, from "when Adam delv'd and Eve span" to 1950, required intimate, complex and sophisticated knowledge. My grandfather was illiterate but he could read a team of eight draft horses as easily as I scan newspaper headlines.

What we yearn for in the past is not simplicity but the certainty and self assurance of those times. Our lives here in the Information Age have become as temporary and transitory as the flickering cursor on a computer monitor. We have lost the sure knowledge of our bodies, the physical education that literally kept us in daily touch with the world around us. Henry Miller, back in the 1940's, wrote of *The Air-Conditioned Nightmare*, which the American

Dream was becoming. Today, that nightmare has become our daily reality and we dream of "simpler" times.

The old timers know that their world has passed. They know, full well, that it was a brutal and ignorant time in many ways. One and all they believe in the inevitability of progress and think it good. The hope of a better life and the pride in helping it come about sustained them through hard and bitter times, through deaths of friends in war and at work, through the despair of economic slumps, labor strikes and false promises, through a life of pain and labor. They have arrived at last, tough and gnarled as ancient oaks, in the promised land only to find themselves in a world which doesn't seem to need them, where the old virtues of endurance, self reliance, orneriness and integrity don't count for much.

"You know," one of my fellow pole peelers confessed one day, "I don't need the money I make here. I've got a pension and Social Security and all that. My land's all paid for and I could take it easy, but I've worked so damn hard for so long, it's the only thing I know. If I stopped working I'd just up and die."

A few years ago two elderly women from Siskiyou County were driving from Yreka to Crescent City on a remote two lane mountain road when their car went over the bank and down a steep hillside through the brush.

Both of them were injured in the crash and, because of the ruggedness of the place, they spent two days helping each other crawl back up the slope to the road where they flagged down a passing trucker who took them in to a hospital. When a news reporter asked them how they managed to survive the ordeal one of them replied simply, "We are women and we are strong."

Alice is in her late eighties or maybe early nineties now and she lives alone in a rocky canyon about a quarter of a mile up the road from me. Years ago, she asked me to keep an eye on her place for a few months. At 82 she was having her knees replaced with artificial joints because her arthritis was keeping her from gardening. I went by every day and fed the dog and cat and kept an eye out for vandals for three months, until one day I spotted her pickup truck sitting in the driveway.

I walked up to the house and saw her crutches laying by the toolshed door but she was nowhere around. I called her name and walked around looking for her, worried that something might have happened. Visions of her lying on the ground helpless filled me as I searched, circling outward from the house.

Finally, I heard her calling my name from up the canyon so I set off up the steep trail along the creek. Rounding a bend I met up with her at last. She was walking down the path, leaning on a shovel in one hand and a pick in the other, her knees still wrapped in bandages from the operation.

"Been up cleaning out my spring box," she explained, "Got to get the water working again so I'll be ready for planting. My garden club's coming out next month for a tour. You know any teenagers I can hire that ain't too lazy to put in a good day's work?"

Robert Heilman is a freelance writer living in Douglas County.

Chateaulin

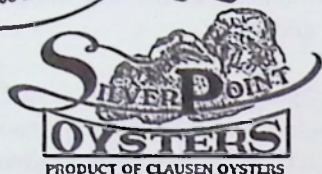


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NATURE NOTES

Frank Lang

Water Bears

I like the rustic look of moss and lichen covered wooden shake and shingle roofs. Mosses and lichens are ecological pioneers, the first plants to invade any bare area: granite outcrop or fresh split shake. Mosses and lichens put down thin filamentous structures into microscopic cracks and crevices and make them macroscopic. They produce organic acids that soften substrates. They capture wind-blown debris: dust, pollen, fine soil particles and, sometimes, eggs or spores of other organisms. They change their shake or shingle from a place of temperature and moisture extremes to a cooler, damper, place—a place that wood-rotting fungi might find more hospitable.

I tend to ignore the role they play in shortening the life of the roof. I like the mosses and lichens on my roof because I know they are the home of bears. Yes, bears. Not the kind of bears that deposited huge piles of manzanita berries along the irrigation ditch above our house before more houses encroached upon the urban wildland interface, but Tardigrades or water bears. These microscopic, multicellular beasts, half a millimeter or less in length, spend their lives wandering about in moss and lichen forests several centimeters high. Their short, stout, cylindrical bodies with down-turned head have four pairs of clawed, stumpy legs. Their deliberate, pawing, locomotion is most bear-like.

Despite their fearsome claws, used for clinging and climbing, they are mostly herbivorous, although they won't pass up a juicy nematode or rotifer. They usually

pierce the cellwall of moss leaflets and algal cells with sharp pointed mouth parts and suck out the vital juices.

Tardigrades have an unusually large bilobed brain in proportion to their body size. Do they think? Is left brain, right brain a topic of discussion? Most likely not.

Water bears have an amazing facility for suspended animation. No expensive cryonics for tardigrades, whole body or just the head. When summer comes and mosses dry, water bears contract into a dried inactive state that can last from four to seven years. How long depends on the amount of stored food in their bodies. When moist conditions return, the animals swell with water, and promptly become active in anywhere from four minutes to several hours. Under laboratory conditions, animals have been dried and revived ten times or more.

So, if you wake suddenly at night, it might be because of the restless wandering of water bears on your shake roof.

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INTERFACE, BUT TARDIGRADES

OR WATER BEARS.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.



BACK SIDE OF THE BOOM

Tim Harper

To Fish or Cut Bait

One of the weirdest things about being a member of a decidedly weird generation is this middle-age dating phenomenon. Think about it, not too many before the boomers have had either the opportunities, or necessities, of playing the field in a semi-broken down body. I'm not too sure the middle-aged body is even capable of handling the hormonal surges that are involved, much less the emotional roller coaster that can ensue from pursuing *les affaires de l'amore*.

I get a kick out of listening to those younger than us complain about the little problems of looking good when preparing for a date, and knowing that they don't have any concept of what it's like when bulging waistlines, thinning hair, spreading thighs and even liver spots enter the equation. I mean, what's a pimple compared to worrying about whether or not your dentures will stay in place? One of the benefits of having stayed in shape as a generation, though, is that not all of us have to worry about all those little things at once. But, as we get older and still show no signs of getting our collective relationship acts together, time is taking less lip from us and our little stairmasters. God, I can see it now: a bunch of over-tanned, somewhat shapely but wrinkled geriatrics, out on the prowl in spandex and sneakers (remember when we called 'em that?), trying to score on the avenue. The scariest part of that vision is, it's not. A vision, that is. I saw it outside a healthclub just the other day.

In my defense, I'll tell you this—I don't

go to the healthclub, it just happens to be next to my video store. I just had to get that straight. But think about it gang, we are in our bloody forties and still pomading and parading like a bunch of teenagers. Which, if you ask me, seems to be the point. We're

not trying to grow old gracefully, we want to be forever seventeen—without the empty-headed arrogance.

The point is, you don't get the punch without a bit of the paunch. All these years later, figure it out, kids—it's still not a free lunch.

Now, lest you think I'm whining too much, I must admit that our propensity for trying to hold time at bay has provided a fair number of members of the opposite sex (on both sides) who look awfully good—to make this kind of interesting. But heck, the energy to do all that chasing leaves most of us too tired to do anything about it when and if we do catch hold of someone. Besides, as a guy, I never know, if I

ask someone for a date, whether I'll get a yes, no, or sexual harassment suit.

Yeah, it's tough out there in the single world, gang. Makes one want to hie one's self off to a nunnery or monastery—except that most of us did *that* in our twenties. ■

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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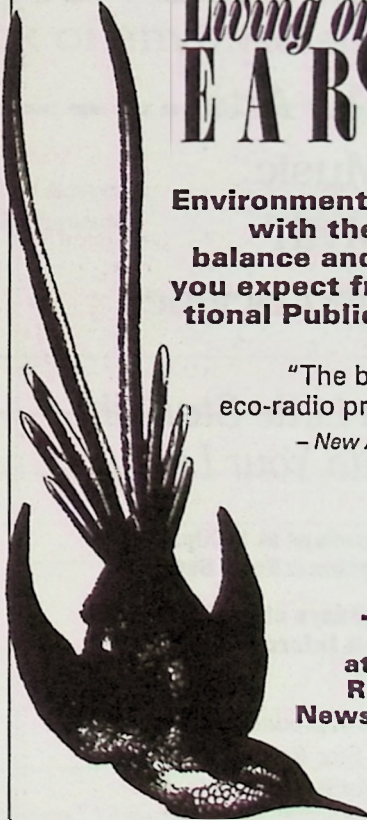
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QUESTING FEAST

Geraldine Duncann

It's Time for Squatums

Mary Ellen Pleasants was born a slave on a Georgia plantation, and through talent and a pioneering spirit managed to cook her way to fame and fortune.

Her intelligence was recognized by someone named Price, of Price's Landing Missouri, who bought her when she was nine years old and sent her to convent school. Her progress was so significant that Price decided she should not stay in slave territory, and arranged for her to live with a Quaker family on Nantucket Island.

She left Nantucket in 1839, and worked in some of the most prestigious kitchens of the South, including that of the voodoo queen of New Orleans.

Pleasants became an active abolitionist and an agent for the Underground Railroad.

As a result of her activities, she was forced to flee to the west, with a price on her head. Amazingly, her fame as a chef preceded her, and when she got to San Francisco she had her pick of jobs.

She was billed as the greatest cook to come out of New Orleans.

When Mammy, as she was by this time known, arrived in San Francisco, she was appalled at the quality of fresh foods available. Imports were no problem; the array of exotic herbs and spices was staggering. Fresh oysters were abundant. Fine cheeses, caviar and tinned pates were common. But decent eggs,

milk, beef and produce were unobtainable.

So Pleasants bought land across the bay, and under her supervision tenant farmers were soon supplying her with everything she needed.

“
PLEASANTS ACHIEVEMENTS
RANGED FROM CREATING THE
MENUS AND TRAINING THE
CHEFS ON BOTH THE COASTAL
AND SACRAMENTO RIVER
BOAT LINES, TO DESIGNING
AND OVERSEEING THE
CONSTRUCTION OF SOME OF
THE GREATEST MANSIONS IN
SAN FRANCISCO.

MAMMY'S STUFFED SQUATUM CRABS

Begin with 4 cleaned crabs
Remove the legs and save the top shells.

Mix together:

the meat from the bodies of the crabs
1/2 cup mayonnaise
2 tablespoons mild chili sauce
1 minced sweet purple onion
2 green onions, including some
of the green, chopped fine
2 cloves of garlic, minced finely
1 tablespoon Dijon mustard
2 diced hard boiled eggs
1/2 teaspoon dill weed
a pinch of sugar
salt and fresh ground black pepper
to taste

Toss all gently.

For each serving, line a plate with crisp greens and put a portion of the crab mixture in the center. Cover with one of the top shells. Arrange the legs around the shell to resemble the whole crab. Garnish with tomato wedges, black olives and lemon slices.

In 1858, Mary Ellen returned East with a draft for \$30,000, which she gave to abolitionist Hohn Brown to help in his battle against slavery, and an additional \$500 in gold which she had gathered from blacks working the gold fields in California.

This amazing woman eventually amassed a fortune of more than \$15 million. Her San Francisco achievements ranged from creating the menus and training the chefs on both the Coastal and Sacramento River Boat lines, to designing and overseeing the construction of some of the greatest mansions in San Francisco.

With typical frontier bravado and lack of convention, a picnic in those days was called a "Squaturn." The following recipe was invented by Mammy Pleasants to be served at a sumptuous Squaturn that she prepared for the guests of Leland Stanford. ■■

Geraldine Duncann is an author, food historian and artist. She is the owner of Pucks Doughnuts and Goodfellows Cafe on Lithia Way in Ashland and she presents *The Questing Feast* on JPR's Classics & News Service every week day.



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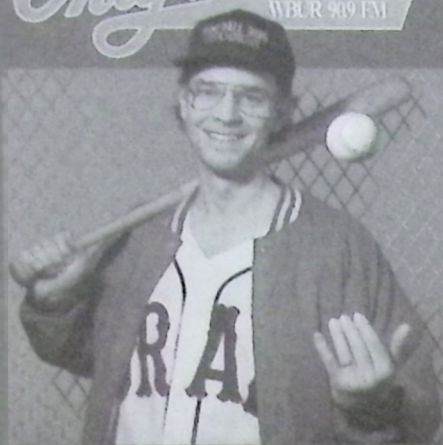
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ON THE SCENE

Jacki Lyden

Fit for a King

Jordan, via Washington—I love Jordan. I love the Middle East. I fell in love with them several years ago, flying in to Amman from London, just 24 hours after the invasion of Kuwait.

I fell in love with Jordan somewhere between the airport and the hotel. Perhaps it was the way the sky and land formed one congruent mass of reflected light, or maybe it was the camels off in the distance, stalking on the horizon. Or, was it the peculiar nobility one assumes while in a real Kingdom, in this case the Hashemite Kingdom, whose Royal Court behaves more regally than the British court that originally installed it?

I was back in Jordan to cover King Hussein's reaction to the Middle East peace announcement. To get an interview with the King requires a certain savoir faire and introduction to the Royal Court, most of which I lack. But perhaps I could convince the Court of NPR's own majesty and influence.

It's difficult to convey NPR's import to Middle Eastern people who have never heard of *Morning Edition* or *All Things Considered*. "It's like BBC," I say, "but in the United States." I made inquiries in Jordan. I had tea with certain people. And I asked NPR's managing editor to send the Court a note explaining who we are. I also thought, "even if we never got the interview, it was fun wooing the Throne."

There was one problem—I was sick in Jordan, really sick. Amoebas. Old ones, apparently, that had resurfaced. One morning I became particularly sick, and pushed myself through a *Morning Edition* piece by drinking Pedialyte on the hour (it's what doctors give to babies suffering from dehydration).

After my piece, I stood under a cold shower, planning a long afternoon in bed. Suddenly, the phone rang. It was the Palace. "Could you come for the interview this afternoon?" ("Could they come here?" I wondered).

"Yes, of course. When?" "Five o'clock." "Fine." "... we'll expect you at the Palace gates in 45 minutes." I dashed to get ready; a colleague helped me pack my gear, wrote down the questions I dictated. I had on my good red Sonia Rykiel suit.

My driver roared past everyone else on the road. The King's Palace is neo-Roman, encircled by an English garden and a grove of pine trees; it sits atop a high cliff. The Circassians wearing fez and tunics are the King's private guard, and they stand at the gates, huge hatchets crossed.

I passed, with my escorts, through miles of hallway. I recalled the Pedialyte in my bag. It was a long while before His Majesty was ready for the interview; I had time for a quick nap.

The interview went well—and listeners back home heard one of the first broadcast interviews with the King of Jordan, following the announcement of an Israel/Palestine peace agreement. The King had sounded great. I didn't sound as dazed as I'd felt. You can get away with this on radio. The King loved the interview. Next time I will be more comfortable with him; perhaps, tell him he shouldn't smoke, that sort of thing. Now that we're friends. Now that the Palace and the Royal Court have become NPR "listeners." Next time. □

Jacki Lyden is a correspondent at NPR's Chicago bureau.

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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS

This month we salute the Ashland Chamber Music Concerts. For the week of August 12 -19, all featured works on both First Concert and Siskiyou Music Hall will come from recordings made by JPR of last season's Ashland Chamber Music Concerts.

Rhythm & News Service KSMF/KSBA/KSKF/KAGI/KNCA/KNSQ

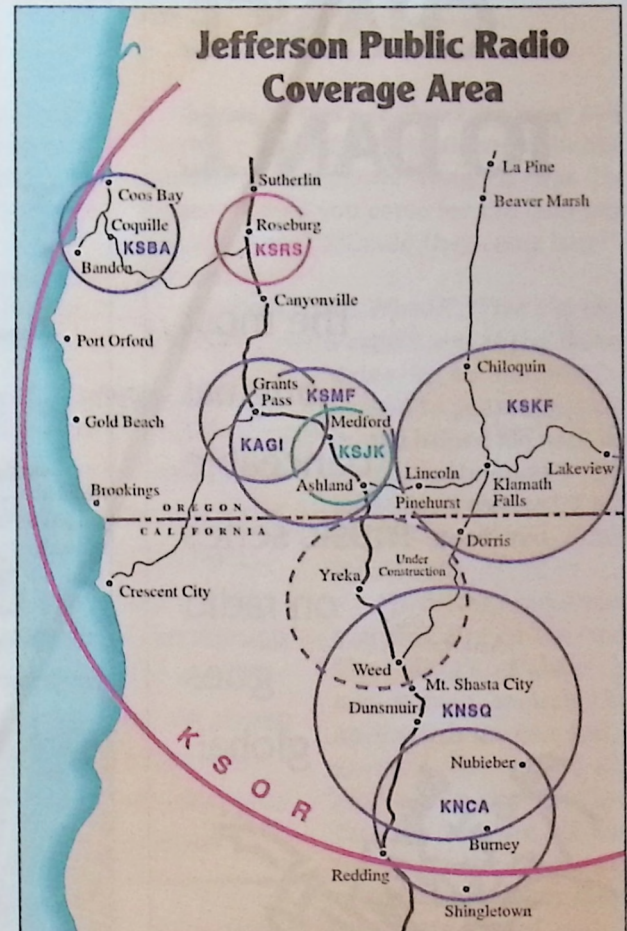
Join Peter Gaulke for a preview of this month's *Blues By The River* Festival in Anderson, California on *Confessin' the Blues*, Sunday, August 14 at 3:00 pm.

Sherlock Holmes returns to the radio Wednesday night at 9:30pm, as Britain's Independent Radio Drama Productions brings you adaptations of three of Sir Arthur Conan Doyle's classic tales.

News & Information Service KSIK

Sports fans have something to cheer about this month as we begin Bill Littlefield's *Only a Game*, a weekly look at the world of sports, Saturdays at 9:00 am.

Colleen Pyke hosts a new weekly discussion program about health and healing, *The Healing Arts*, Saturdays at 10:00 am.



Volunteer Profile: Lars Svendsgaard



Lars has served as both volunteer and a paid staff member over the years here at JPR, and has hosted everything from *First Concert* and *Siskiyou Music Hall* to the *Blues Show* and his latest creation, *The Retro Lounge*.

The Retro Lounge reflects Lars's passion for the music of the '60s. But the show tends to focus on obscure and rare music from that decade, rather than the hits we all remember. Some of the music is deservedly obscure, but Lars unearths some truly great sounds as well. Every Saturday night at 9pm on Rhythm and News, he can be found lounging on a lemon yellow beanbag chair, sipping Tang and

munching on Space Food Sticks as he slings out the tunes.

A native of the Bay Area, Lars has been an Ashland resident as long as any of us can remember. In addition to *The Retro Lounge*, one of Lars's current projects is organizing a film festival in Ashland.

KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian / Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal	7:30 Ashland City Band (Thursdays)	4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Iowa Radio Project (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Riverwalk (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Tales of Sherlock Holmes (Wednesdays)	1:00 Afropop Worldwide	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	2:00 World Beat Show	3:00 Confessin' the Blues
6:30 Jefferson Daily (Marketplace heard on KAGI)	10:00 Jazz (Mon-Wed)	5:00 All Things Considered	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	6:00 Rhythm Revue	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	8:00 Grateful Dead Hour	6:00 Folk Show
Selected Shorts (Tuesdays)	10:30 Vintage Jazz (Fridays)	9:00 The Retro Lounge	8:00 Musical Enchanter Storytelling Hour
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	1:00 Monitor Radio	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:30 Pacifica News	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitor Radio	2:00 Monitor Radio	9:00 Only a Game	2:00 El Sol Latino
10:00 BBC Newshour	3:00 Marketplace	10:00 Healing Arts	8:00 BBC World Service
11:00 People's Pharmacy (Monday)	3:30 As It Happens	10:30 Talk of the Town	
The Parents Journal (Tuesday)	5:00 BBC Newshour	11:00 Zorba Paster on Your Health	
Quirks and Quarks (Wednesday)	6:00 The Jefferson Daily	12:00 The Parents Journal	
New Dimensions (Thursday)	6:30 Marketplace	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	7:00 The MacNeil-Lehrer Newshour	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	8:00 Northwest Journal	3:00 Second Thoughts	
12:30 Talk of the Town (Monday)	8:30 Pacifica News	3:30 Second Opinions	
The American Reader (Tuesday)	9:00 BBC Newshour	4:00 Bridges	
51 Percent (Wednesday)	10:00 BBC World Service	5:00 To the Best of Our Knowledge	
		8:00 BBC World Service	

Program Producer Directory

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CLASSICS & NEWS SERVICE

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KSRS 91.5 FM
ROSEBURG

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Star Date at 7:35 am, Marketplace Morning Report at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

7:30 pm
Thursday: Ashland City Band

Raoul Maddox leads the city band in its tradition summer concert series, live from the Butler Bandshell in Ashland's Lithia Park.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
NPR World of Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm

On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage – from well-known hits to the undeservedly obscure.

3:00pm

Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00–5:00pm

All Things Considered

The latest news from NPR.

5:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00–2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

† indicates 1993–94 Ashland Chamber Music Concerts performance

First Concert

- Aug 1 M Chaminade: Piano Trio
- Aug 2 T Mercadante: Flute Concerto in e
- Aug 3 W Prokofiev: Lt. Kije Suite
- Aug 4 Th Mozart: Piano Quartet in g
- Aug 5 F Beethoven: Symphony No. 5
- Aug 8 M Ravel: Piano Concerto in g
- Aug 9 T Mendelssohn: Incidental Music to "A Midsummer Night's Dream"
- Aug 10 W Glazunov*: Violin Concerto
- Aug 11 Th Beethoven: Piano Sonata in f, "Appassionata"
- Aug 12 F Grieg†: Holberg Suite
- Aug 15 M Schumann†: Symphonic Etudes
- Aug 16 T Boccherini†: Guitar Quintet
- Aug 17 W Bach†: Concerto in D for three violins
- Aug 18 Th Dvorak†: "American" Quartet
- Aug 19 F Brahms†: Horn Trio
- Aug 22 M Debussy*: Sonata for flute, viola and harp
- Aug 23 T Haydn: Symphony no. 48
- Aug 24 W Dello Joio: Meditations on Ecclesiastes
- Aug 25 Th Bernstein*: Symphonic Dances from "West Side Story"
- Aug 26 F Schumann: Piano Quartet in E-flat
- Aug 29 M Schubert: Symphony no. 2
- Aug 30 T Bach: Partita No. 5
- Aug 31 W Orbon: Concerto Grosso

Sisklyou Music Hall

- Aug 1 M Prokofiev: Piano Concerto No. 3
- Aug 2 T Dvorak: Serenade for Strings
- Aug 3 W Haydn: Symphony no. 104
- Aug 4 Th Mendelssohn: Violin Concerto
- Aug 5 F Brahms: Piano Quartet in g
- Aug 8 M Saint Saens: Symphony No. 3
- Aug 9 T Bartok: Divertimento for Strings
- Aug 10 W Glazunov*: The Seasons
- Aug 11 Th Hummel: Piano Concerto in b
- Aug 12 F Beethoven†: String Quartet in a, Op. 132
- Aug 15 M Faure†: Piano Quartet in c
- Aug 16 T Shostakovich†: String Quartet No. 7
- Aug 17 W Grieg†: Piano Sonata in e, Op. 7

Aug 18 Th Martin†: Sextet

Aug 19 F Beethoven†: String Quartet in B-flat, Op. 130

Aug 22 M Debussy*: Khamma

Aug 23 T Tchaikovsky: String Quartet No. 1

Aug 24 W Beethoven: Piano concerto No. 1

Aug 25 Th Handel: Water Music

Aug 26 F Ravel: Piano Trio

Aug 29 M Mozart: Clarinet Trio

Aug 30 T Schubert: Three Impromptus, D.946

Aug 31 W Brahms: Symphony No. 1

HIGHLIGHTS

NPR World of Opera: Teatro alla Scala

Aug 6 La Rondine, by Puccini

Cast: Denia Mazzola Gavazzeni, Adalina Scarabelli, Pietro Ballo, Paolo Barbacini, Antonion Salvadori. Conductor: Gianandrea Gavazzeni.

Aug 13 Tancredi, by Rossini

Cast: Mariella Devia, Luciana D'Intino, Raul Gimenez, Giorgio Surjan. Conductor: Daniele Gatti.

Aug 20 Falstaff, by Verdi

Cast: Juan Pons, Daniela Dessi, Roberto Frontalo, Ramon Vargas, Bernadette Manca di nissa, Delores Ziegler. Conductor: Riccardo Muti

Aug 27 The Magic Flute, by Mozart

The Grand Theatre of Geneva and L'Orchestre de la Suisse Romande. Cast: Rainer Trost, Donna Brown, Rene Pape, Amanda Halgrimson, Simon Keenlyside, Linda Kitchen. Conductor: Armin Jordan.

St. Louis Symphony

Aug 6 Mahler: Symphony No. 10. Leonard Slatkin, conductor.

Aug 13 Hale Smith: *Contours*; Barber: Violin Concerto; Brahms: Symphony No. 2. James DePriest, conductor. Anne Akiko Meyers, violin.

Aug 20 Barber: Prayers of Kierkegaard, Op. 30; Mozart: Mass in C Minor, K. 427. Robert Shaw, conductor.

Aug 27 Volker David Kirchner: *Bildnisse* No. 1; Schubert: Symphony No. 8 ("Unfinished"); Brahms: Piano Concerto No. 2 in B-flat. Hermann Michael, conductor. Andre Watts, piano.

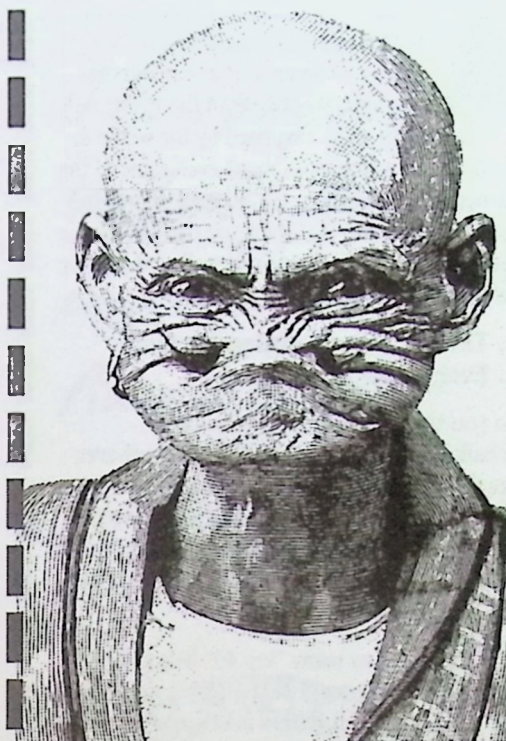
St. Paul Sunday Morning

Aug 7 Ying Quartet. Haydn: Quartet in C, op. 64, No. 1; Prokofiev: Quartet No. 1 in B Minor, Op. 50; Christopher Rouse: Quartet No. 2; Schumann: Quartet in A Minor.

Aug 14 Dawn Upshaw, soprano; Richard Goode, piano. Songs by Schubert, Wolf, Mozart, Brahms, Schumann.

Aug 21 Christopher O'Riley, piano. Carter Brey, cello. Works by Barber, Piazzolla, Rachmaninov.

Aug 28 Gurrufio



No, this guy didn't just win the brussel sprout pie eating contest.

He was locked in his car and his radio was stuck on a station playing the piece of classical music he loathes most.

Don't you hate it when that happens?

Classical Worsts

Tell us the music *you* hate most
Turn the page and VOTE!



As broadcasters of classical music, we receive comments from our listeners on a daily basis about the music we play, and we're often surprised by the wildly diverse opinions that exist about even some of the most standard works in the literature. Over the years, we've found that there are two old adages that apply to classical music as well as any other field of interest:

1. **There's no accounting for taste**
2. **Everyone's a critic**

So you thought that everybody loves Tchaikovsky, right? You think that Beethoven's the greatest composer who ever lived? The incredibly strong negative reactions that even some of the world's most famous pieces can elicit is enough to make one wonder what anyone does agree on.

Still, there are so many "top 40" lists and "critic's choice" programs, we thought it would be interesting to go at it from another angle. So, to that end, we're taking a poll to find out what our listeners really *don't* like. Tell us you're most loathed, hated, despised works of classical music. We're looking for the names of three pieces that, if you never heard them again, you're life would almost seem better. Then, really let loose and tell us the names of three composers who you think should have listened to their parents and become doctors or lawyers, or anything but composers. We'll count up the five least-favorite pieces and composers and treat ourselves to a full week of everyone's least-favorite music on JPR's *Classics & News Service* during October. So hold your ears, here we go with the "worst of the worst."

VOTE HERE!

Three Least Favorite Pieces:

1. _____
2. _____
3. _____

Three Least Favorite Composers:

1. _____
2. _____
3. _____

Just clip this form and mail it by
September 15th to :

Jefferson Public Radio
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PROGRAM GUIDE

Rhythm & News Service

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KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNET

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Naturewatch at 2:30pm.

3:30-4:00pm

Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm

Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm

Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm

Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm

Wednesday: Iowa Radio Project

9:30pm

Wednesday: Cases of Sherlock Holmes

Britain's Independent Radio Productions brings you dramatizations of three of Holmes's most famous adventures. (replaces Count of Monte Cristo)

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create

this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordline's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm

Friday: Riverwalk: Live from the Landing

Beginning July 8: The Jim Cullum Jazz Band returns with six months of classic jazz from San Antonio, Texas.

10:00pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after CarTalk!

1:00-2:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm

The World Beat Show

Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am
The Blues Show

Jason Brummitt with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm
Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm
BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm
Confessin' the Blues

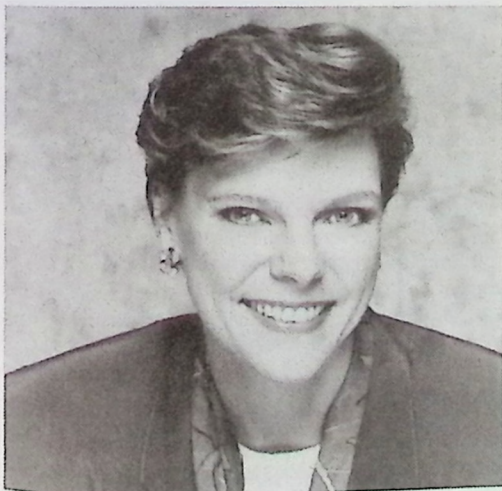
Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.



NPR's congressional correspondent Cokie Roberts

6:00-8:00pm
The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm
The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am
Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Aug 4 Charlie Haden Liberation Music Orchestra
- Aug 11 A Tribute to Ed Blackwell
- Aug 18 The John Scofield Trio/The Brecker Brothers
- Aug 25 McCoy Tyner, the Ahmad Jamal Trio, and the Dave Brubeck Quartet in a Tribute to Oscar Peterson

AfroPop Worldwide

- Aug 6 Merengue Madness
- Aug 13 Dub-O-Rama
- Aug 20 Ali Farka Toure Live from Niafounke
- Aug 27 Summer Dance Party

Marian McPartland's Piano Jazz

- Aug 7 Rose Murphy
- Aug 14 Harold Mabern
- Aug 21 Michel Petrucciani
- Aug 28 Ellis Marsalis

BluesStage

- Aug 7 Toni Lynn Washington
- Aug 14 Chris Cain, Delbert McLinton
- Aug 21 Gary Primich, Sugar Blue
- Aug 28 Taj Mahal, Kevin Purcell and the Nightburners

Confessin' the Blues

- Aug 7 Louis Jordan's 1930s Music
- Aug 14 "Blues By The River" Festival Preview
- Aug 21 Louis Jordan's 1940s Music
- Aug 28 Louis Jordan's 1950s Music

New Dimensions

- Aug 7 Quantum Dreams and realities, with Fred Alan Wolf
- Aug 14 Aboriginal Wisdom and the Modern World, with Marlo Morgan
- Aug 21 UFOs: Fact or Fiction? with John Mack, M.D.
- Aug 28 Of Rumi and Apocalypse, with Andrew Harvey

Thistle & Shamrock

- Aug 7 One More Time
- Aug 14 American Visitors
- Aug 21 Bouzouki
- Aug 28 The New Generation

*Jazz is played from
the heart. You can
even live by it.
Always love it.*

Satchmo

Louis Armstrong, 1965



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- Lively interviews
- Personal Anecdotes
- Pure entertainment

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Rhythm & News
Fridays at 9pm

THE MUSICAL ENCHANTER STORYTELLING HOUR

Imagine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

And if this is not enough, imagine the real reward...cuddling up with the family around the radio to share this audio adventure. Parents and children listening together is what makes The Musical Enchanter Storytelling Hour special. In each episode listeners are even given creative ideas about new activities, books, projects and events geared to enhance family life.

Bring The Musical Enchanter Storytelling Hour into your home Sunday evenings at 8:00 pm on JPR's Rhythm & News Service

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

MONDAY-FRIDAY

5:00-8:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

6:50am
JPR Local and Regional News

8:00am-9:00am
BBC Newshour
News from around the world from the world service of the British Broadcasting Company.

9:00am-10:00 a.m.
Monitor Radio

10:00am-11:00am
BBC Newshour

11:00AM - NOON

MONDAY
People's Pharmacy

TUESDAY
The Parents Journal

Bobbi Connor explores issues facing parents and children.

WEDNESDAY
Quirks and Quarks

The CBC's award-winning science program.

THURSDAY
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY
Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

12:00-12:30pm
BBC Newsdesk

The latest international news from the BBC World Service.

12:30PM - 1:00PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY
The American Reader

Interviews with authors of the latest books.

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY
Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm
Monitor Radio

The latest national and international news.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm
Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm
BBC Newshour

6:00pm-6:30pm
The Jefferson Daily

Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm
Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm
The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm
BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm
BBC World Service

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
SATURDAYS

7:30am-8:00am
Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
Only a Game

Sportswriter and commentator Bill Littlefield offers in-depth sports analysis and commentary, interviews with athletes, team officials and other sports figures, and reports on unusual sporting events and athletes.

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm
Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
Second Thoughts

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm
Second Opinions

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

roarsqueal clickclack tappatappa ticktick ee-ee-eee car talk



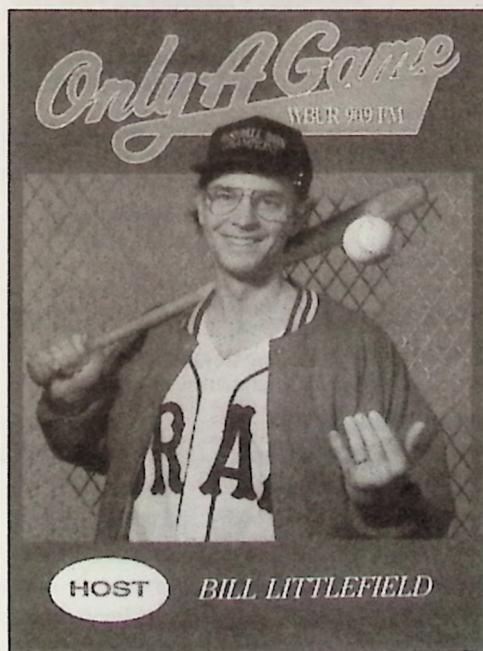
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wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 10am on the
Rhythm & News Service



FROM NATIONAL PUBLIC RADIO



Only A Game host Bill Littlefield

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Yreka Western Railroad
P.O. Box 660 · Yreka · (916) 842-4146

TUNED IN

Continued from page 3

Washington and northern Idaho
Jefferson Public Radio
KMUN, Astoria

In addition, two Alaskan public radio stations are carrying the program and KLCC, Eugene, KPBX, Spokane are carrying material taken from the program although they are not, at this time, scheduling the full program.

Producing the *Journal* has required an enormous amount of work and planning. Staff has been assembled from throughout the nation. Consultation with stations has been extensive. Establishing the networks for stations to provide story material from their local communities to NPAN has needed to be worked out. Some additional facilities are being developed to heighten the electronic connections to make those story submissions easier and less expensive to conduct. But the result is exciting. I pointed out the unique nature of this enterprise recently when talking with some of our Redding listeners. It is possible to sit in JPR's Redding studios and broadcast to listeners in all of those communities, a communication channel which is virtually unparalleled by other mass media.

It's exciting in other ways as well. The sense of anticipation was real for us when the *Journal* first went on the air. Some news programs and individuals achieve legendary status in popular culture. Edward R. Murrow comes to mind. In a smaller way the founding of *All Things Considered* has

achieved some of that quality because of what the program became. But the people and circumstances which launched *All Things Considered* were no more grand than NPAN's humble beginnings and, like *All Things Considered*, no one had produced a national radio magazine before. That's what makes the *Journal* exciting. It is also a different concept with a marvelously flexible potential. If we are successful in realizing that opportunity, the time may come when the founding days of the *Journal* will also be lionized.

The *Northwest Journal* really is a work in progress. Listeners play a role by providing feedback, story ideas, and can participate in a variety of ways. One of the program's first letters segments featured a letter from one of our listeners in Bandon. The Talk of the Region call-in segment on Fridays is another opportunity to play a role and reflect your views to a large regional audience.

We want to know what you think about the *Journal*. Other public radio regions are watching us to see if we have stumbled upon an important addition to public radio programming or are simply exploring an esoteric concept.

You will help us answer that question.

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

PELICAN BAY

Continued from page 9

us motivated. It helps. The music is everything. If you don't have that music, you do real hard time."

At 11 o'clock, I walk out of the Arts in Corrections room into the yard, into the world of maximum security imprisonment as experienced by most inmates every day. No, the time I spent with the band was not typical of prison life. But neither was it an isolated phenomenon. For these inmates, and dozens of others like them, Arts in Corrections at Pelican Bay provides structured opportunities for self-discipline, self-expression, and co-

operative work—if not always great art.

Or, as Ken Gage commented after a particularly ragged ending to *Layla*, "It may not be good music, but it's sure good therapy."

Bruce Borgerson, formerly sound mixer for *Bags* and other forgotten north coast bands, now operates Tech/Write Communications, an Ashland-based advertising and public relations firm serving national professional audio and consumer hi-fi accounts.



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Saturday 7pm
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JIM SORENSON, Jacksonville

RORY WOLD, Medford

DAVID WISE, CLU, Grants Pass

artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of



The Jailor's Daughter (Corliss Preston) dreams of her love, Palamon, in the Oregon Shakespeare Festival's production of *The Two Noble Kinsmen*.

Shakespearean, classical and contemporary productions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through October 30); *Hamlet* (through October 30); *Fifth of July* (through October 29); *The Rehearsal* (through October 29). Performances in the Eliz-

abethan Theatre are *The Tempest* (through October 7); *Much Ado about Nothing* (through October 9); and *The Two Noble Kinsmen* (through October 8). Performances at The Black Swan: *Oleanna* (through - October 29); *The Colored Museum* (through October 30). In addition to the regular season, U.S. Poet Laureate Rita Dove will develop her play *The Darker Face of the Earth* during a three-week workshop August 5-26. Also, the Festival's noontime lectures continue at Carpenter Hall 8/5 & 8/26. For information on tickets, membership, or to receive a 1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

◆ Oregon Cabaret Theatre presents *Beehive*, featuring the music of the female pop singers of the 1960's, nightly at 8:30pm (except Tuesdays) through August 29. Reflecting the tremendous political and social change of the decade, the performance features music from the foot-tapping tunes of girl-groups such as the Shirelles, the Shangri-las and the Supremes to blues-tinged rock music of Tina Turner, Aretha Franklin and Janis Joplin. The Oregon Cabaret Theatre, 1st and Hargadine Streets, Ashland. (503)488-2902 (after 1pm).

◆ Charles M. Schulz's "Peanuts" characters come alive in Rogue Music Theatre's production of *Snoopy!* at the Rogue Community College Outdoor Amphitheater in Grants Pass. Following last year's presentation of

"You're a Good Man, Charlie Brown," this summer's production features the return of Lucy, Linus, Charlie Brown, and the world's favorite beagle in a musical by Larry Grossman and Hal Hackady. Performance dates are August 5,6,7,12,13,14. (503)479-2559.

◆ Actor's Theatre has changed the name of their Minshall Playhouse to the Miracle Playhouse, and they present two inaugural productions this Summer, a musical version of *Pinocchio*, and a one-woman show based on the life of writer Lillian Helman titled *Lillian Helman: Maybe, Maybe Not.. Pinocchio* runs Thursdays through Mondays through September 4, and *Lillian Helman* shows Tuesdays and Wednesdays through August 31. (503)535-5250.

Music

◆ Britt Festivals 32nd Season runs through September 4. All concerts take place under the stars at the Britt Festivals grounds in historic Jacksonville. August events include the opening of the Britt Festival's Classical Season, with Guitarist Sharon Isbin joining the Festival Orchestra and Conductor Peter Bay on 8/5 & 8/7. Other soloists this season include pianist Emanuel Ax on 8/12 & 8/14, the Cavani String Quartet on 8/12,8/14 & 8/16, and pianist Jeffrey Kahane 8/20 & 8/22. Guest Conductor Anthony Newman presents a Go For Baroque program on 8/19 & 8/22, and the Britt Festivals joins forces with the Oregon Shakespeare Festival for *Every Good Boy Deserves Favour*, a theater piece written by Tom Stoppard with music by Andre Previn, 8/13 & 8/15. Britt's informal Serendipity Sundays happen 8/7,14,21. Kirov Ballet Prima Ballerina Galina Mezentseva appears 8/25 & 8/26. Popular concerts include: Kenny Loggins, 8/23; ISO/BOBS 8/27,28. For ticket information, membership, or a season schedule, contact the Britt Office at (503)773-6077 or 1-800-88-BRITT.

Exhibits

◆ *Eugene Bennett: A Retrospective* continues at The Schneider Museum of Art through Sep-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts



The fourth annual Jacksonville Celebrates the Arts will be held August 26-28 in downtown Jacksonville and will include the works of over 50 artists, live music, food, and a benefit silent auction for Jefferson Public Radio.

tember 9. The museum is located on the campus of Southern Oregon State College at Siskiyou Blvd. and Indiana Street, Ashland. (503)552-6245.

◆ The Wiseman Gallery at Rogue Community College in Grants Pass presents an exhibit of acrylic and gesso painting on carved wood by Robynn Smith, August 5-26. Smith will also present a demonstration and lecture August 8 & 10. (503)471-3500 ext. 224.

◆ The works of internationally known sculptor Wataru Sugiyama are on display at the The Gallery in the Stevenson Union, Southern Oregon State College, Ashland. The show, running through August 25, features 17 episodes from Japanese mythology depicted in bronze and clay sculpture. Summer Gallery hours are Monday-Friday, 8am - 6pm. (503)552-6465.

◆ The Artists' Workshop presents its 10th Annual Art Exhibit, a display of thirty local artists who work in watercolor, mixed media and

acrylics, through August 14th at the U.S. Hotel in Jacksonville. Open 10am to 5pm daily.

KLAMATH BASIN

Theater

◆ The Linkville Players present *Harvey*, the 1940's comedy by Mary Chase which starred Jimmy Stewart on stage. Directed by Dick Marlatt, curtain time is 8pm on Friday and Saturday evenings, through August 6, at The Linkville Playhouse, 201 Main Street, Klamath Falls. Tickets available at Shaw Stationery and All Season's Hallmark in Klamath Falls.

COAST

Theater

◆ Gold Beach Summer Theatre presents *The Nerd*, by Larry Shue, at the Masonic Lodge on

Moore Street in Gold Beach Fridays, Saturdays and Sundays, through August 27. Directed by John Muellner, *The Nerd* is a comedy about two men who meet after serving together in Vietnam. For information contact the Gold Beach Chamber of Commerce. 1-800-452-2334.

◆ The Bandon Playhouse brings Gilbert and Sullivan's first successful collaboration, *Trial By Jury*, as well as an earlier piece by Sir Arthur Sullivan, Cox and Box, to the Ocean Crest Stage in Bandon, August 19 through September 3. (503)347-2779

Music

◆ Little Theatre on the Bay hosts *Little Ole Opry*, a Country & Western Musical Variety Show, August 5 & 6 in North Bend. The theater is located at the intersection of Hwy. 101 South and Washington Street. (503)756-4336 or (503)888-4347.

UMPQUA VALLEY

Theater

◆ Umpqua Community College's summer musical is based on L. Frank Baum's classic *The Wizard of Oz*, August 5, 6 & 7 at the College's Jacoby Auditorium. Showtimes are 2pm and 8pm. (503)440-4600.

N. CALIFORNIA

Music

◆ Blues by the River is a musical fundraiser for the Shasta Blues Society, Saturday, August 20, presenting some of the very best in the local blues scene. The day-long outdoor concert takes place in Anderson River Park in Anderson, and in addition to the music features concession booths and an opportunity for kids to participate on-stage. Tickets available at Herreid's Music (916)243-7283, or call the Shasta Blues Society at (916)547-2381.

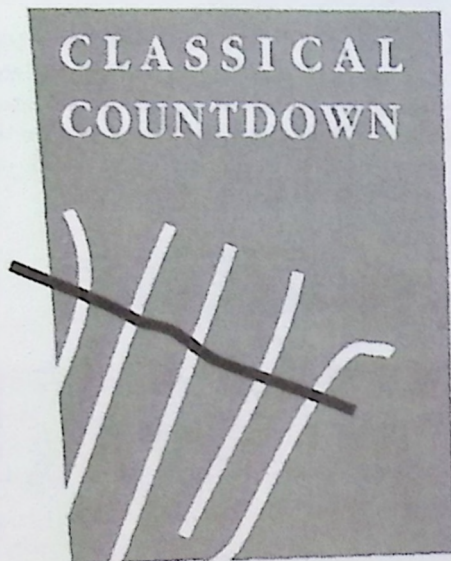
Exhibits

◆ *Alphabets, Bobbins and Cross Stitch* is the title of an exhibit of handmade textiles from 1679 to 1927, on display from August 5 through September 18 at the Redding Museum of Art & History. The exhibit, from the collection of the Oakland Museum, focuses on the role of women in the manufacture of essential household textiles and decorative items. The Museum is located at 56 Quartz Hill Road. (916)225-4155

◆ Realistic and abstract oils, watercolors, pastels and line drawings by English painter Pan Brian Payne are exhibited through August 25 at the Brown Trout Gallery, 5841 Sacramento Avenue, Dunsmuir. (916)235-0754

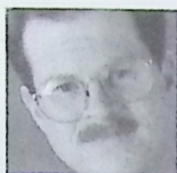
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RECORDINGS

Pat Daly

A Long, Long Way from Normal

There are some really great jobs in the world. Everyone could make a list of their own great jobs. In fact, one of the first things we do as children, after assessing our world for a few years, is to decide what we want to do (or be) when we grow up. The list no doubt undergoes some change as we mature. Right now my four-year-old son thinks any job requiring a helmet would be terrific. At the risk of being personal, one of the great jobs I had on my list when I was young was that of being a world class concert pianist. You would get to fly all around the globe, play great music, work with and meet a lot of interesting people. Maybe get a few recording contracts and spend your time doing what you love—playing the piano. With Vladimir Horowitz and Artur Schnabel as my examples, reality had no place in these ambitious days of youth. Even now this romantic goal captures the imagination of many in America and judging from the numbers of music and performance majors graduating from our universities and conservatories each year, a lot of people are going for it.

There is only one problem. How do you get a career going in a country where the Dallas Cowboy Cheerleaders can sell more records than Itzhak Perlman? For that matter how many new concert pianists can the world take in each year? One? Two? Maybe a dozen? Where will these folks come from? Korea? Germany? The United States? Given the number of jobs around and the caliber of competition, it seems obvious that many are going to be disappointed.

Nonetheless a very few do emerge from this deep reservoir of talent and break on to the scene with well deserved acclamation. The newest pianist to do so is Awadagin (ah wuh Dah jihn) Pratt whose debut recording on the EMI label has just appeared. The disc is titled, *A Long Way From Normal*, referring to his hometown of Normal, Ill. There are many facets about this exciting pianist however, which are far from normal. He is African-American. He

Awadagin Pratt
A LONG WAY FROM NORMAL
EMI 55025

graduated from Peabody Conservatory where he became the first student in the conservatory's history to receive diplomas in three performance areas—piano, violin, and conducting. His demeanor at the piano is unusual. Like Glenn Gould, he has disregard for standard concert hall dress and sits on a chair just a few inches off the floor. The dreadlocks are his own.

These are incidental to the music of course but why should modern classical pianists fit an 18th or 19th century mold? Classical music can use a few daring iconoclasts—not merely for the sake of change, but to inject fresh ideas, attract new audiences and to challenge the art itself. As long as the music comes to life, if it is convincingly interpreted and masterfully executed the art is well served. In this regard Awadagin Pratt does not disappoint us.


His choice of repertoire for this disc is taken from the heart of late 19th century Romanticism. Works which offer the artist (and audiences) big sounds, plenty of technical challenges and broad emotional contrast. Mr. Pratt starts with Franz Liszt's *Fu-nerailles*, one of ten works from his set of *Poetic and Religious Harmonies*. This piece was composed in 1849 on the occasion of Chopin's death. The music is highly dramatic, contrasting somber and heroic episodes. Pratt captures the character not only of the piece but also that of the composer, alternating moments of thundering octaves with delicate poetry. Mr. Pratt gives us a convincing musical concept—powerful, fresh, and exciting. Just when I think he can't possibly give any more sound to a crescendo, he finds a way to do it.

Next Mr. Pratt moves to a lesser known work by Belgian-French composer Cesar Franck, the *Prelude, Chorale and Fugue*. The

most intriguing aspect of this piece is its structure built over constantly shifting chromatic harmonies. The Prelude opens with a mysterious atmosphere with a motive from the Chorale melody sounding above a quiet and swirling accompaniment. The Chorale elaborates the full melody in a pattern of broad, almost majestic broken chords. Here Pratt's pedaling is especially interesting—the sound echoing as it might in a large cathedral. The Fugue introduces a new subject which later combines with the Chorale theme and the Prelude accompaniment all of which builds to a glorious conclusion. Pratt makes great use of dynamic contrast giving us a big, gratifying sound from the piano using agogic accents good effect. Pratt's performance is forthright and powerful, presenting the passionate and serious character of the music without being overblown.

The recital continues with four *Ballades*, Op. 10 by Johannes Brahms. Each of these pieces has its own character and this are brought out. I get the sense, as one should in any good performance, that Pratt knows what he wants to say. He maintains his own style and interpretation. These pieces can easily be over-sentimentalized to the point of becoming ponderous. Happily, this is not the case here.

Concluding this recital is the Bach/Busoni *Chaconne in d minor*. A formidable piece, the *Chaconne* makes great demands technically and musically. The former demand is obvious, the latter challenge is in making the piece hang together as a whole. Ferruccio Busoni was without question one of the great pianists of his age. He based this piece on the final movement of Bach's *Partita No. 2* for solo violin—his transcription making full use of the rich sonorities and textures possible with a modern grand piano. The power and dignity of the original are maintained. Pratt's performance keeps us interested throughout the eight-bar theme and thirty ensuing episodes effectively using different touches, colors and dynamics—a satisfying conclusion to an auspicious debut.

I've written enthusiastically about this pianist and I hope you have the opportunity to hear him. This disc would be a good place to start. No one can predict the future for Awadagin Pratt. I hope he continues to develop new repertoire and musical insights over the years. I hope he continues to challenge us, and attract new audiences. His musicianship, craft and musical integrity bode well. 

Pat Daly is Jefferson Public Radio's Music Director.

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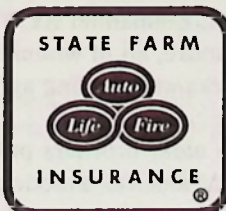
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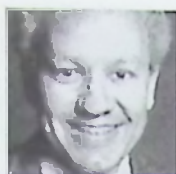


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COMPACT DISCOVERIES

Fred Flaxman

The French Gershwin

There are advantages and disadvantages to being the youngest child in a family. In my own case, one of the minuses was seeing my two older brothers try to kill each other every time my parents went out for the evening. But a more serious one was when they beat me up in advance, to keep me from telling on them.

One of my older brothers loved classical music, and the other preferred jazz. So one of the advantages I had was being exposed to both genres from an early age. Although I took to classical more than jazz, I like jazz and have a particular fondness for composers who combine the two: George Gershwin, for example, or Claude Bolling.

It's surprising how many people I run into who have never heard of Bolling. Surprising, because his recording of his first *Suite for Flute and Jazz Piano Trio* on CBS Records (MK 33233) was on the *Billboard* list of classical best-sellers for over 530 weeks, a rare occurrence in the history of the charts. That composition was recently reissued on the Milan label (35645-2).

Bolling's music, like Gershwin's, is full of beautiful melodies and jazzy rhythms. But, unlike Gershwin's *Rhapsody in Blue*, *Concerto in F* or *American in Paris*, Bolling's musical scale is tipped more to jazz than classical. This is because he doesn't use big classical orchestras, and the few instruments selected almost always include drums and bass used as a typical jazz rhythm section.

Nevertheless, Bolling is a widely-heralded "cross-over" composer, and his appeal to classical musicians, as well as audiences, is undeniable. He has composed pieces for Jean-Pierre Rampal, Alexandre Lagoya, Pinchus Zukerman, Emmanuel Ax, Yo-yo Ma and Maurice André, all of whom have recorded these works with Bolling and his jazz trio.

Instead of two older brothers pulling him in two different musical directions simultaneously, Bolling's first piano teacher – who had eclectic tastes – introduced him

to both classical and jazz. Born in Cannes, but raised in Paris, Bolling also studied music at the School of Life, going to jazz clubs, ballrooms and theaters. Above all he listened to records. His "teachers" were the jazz piano greats, especially Duke Ellington, who later became a good friend and admirer.

Bolling's own piano playing was so good, he began to make professional appearances when he was only 15, and cut his first recordings, with his own Dixieland group, when he was 18. He has since become one of the most popular jazz pianists in France.

Through the years Bolling also worked as an accompanist, arranger and composer. He has written more than a hundred scores for TV programs and films, working for such renowned directors as Philippe de Broca, Herbert Ross and Paul Mazursky. He did arrangements for Liza Minnelli and French singers Sacha Distel, Mireille Mathieu, Juliette Greco, Charles Trenet – even Brigitte Bardot. But he is best known in this country for his suites for various instruments with piano jazz trio.

These originated in the early 1970's when a TV producer asked Bolling to create a five-minute musical segment. The producer wanted something "unusual," so Bolling wrote a brief piano duet for a friend of his who was a classical pianist. They played the short piece together and it was so successful that his friend asked him to expand the piece into a full-fledged sonata for concert performance.

Jean-Pierre Rampal heard that work and asked Bolling if he would write something similar for jazz combo and classical flute. The result was the *Suite for Flute and Jazz Piano*, which remained on the record charts for over ten years. Other classical performers then asked Bolling for compositions for their instruments, and one followed another. There was *Toot Suite* for trumpet, and suites for violin, cello, chamber orchestra, and the *Picnic Suite* for flute

and guitar — each using Bolling's distinctive and original melding of classical and jazz.

I own seven of these CDs myself, and noticed recently that all but one of them are still listed as available in the Schwann *Opus* catalog. No longer listed are the *Sonatas Nos. 1 and 2 for Two Pianists*, recorded with Emmanuel Ax in 1989 — the most recent of the Bolling CDs (CBS MK 45646). I guess it didn't do so well at the box office. Too bad, because these are highly enjoyable compositions, well worth repeated hearings, and not inferior to Bolling's other works.

It's hard for me to pick a favorite Bolling CD, but, if forced to do so, I'd bring the *Suite for Cello and Jazz Piano Trio* (CBS MK 39059) with Yo-yo Ma with me to the proverbial desert island. The fifth movement, called "Romantique," contains a hauntingly lyrical theme which I could listen to over and over again.

But I am also fond of "Romance," "Rag-time" and "Valse Lente" from the *Suite for Violin and Jazz Piano* (originally CBS MK 35128, now Milan 35647-2); "Tendre" from *Picnic Suite* for flute, guitar and jazz piano trio (CBS MK 35864); "Andante" from *Sonata No. 1 in C Minor for Two Pianists* (CBS MK 45646); "Drama" from *Sonata No. 2 in G-Sharp Minor for Two Pianists* (also on CBS MK 45646); "Vespérale" and "Rag-Polka" from *Toot Suite* for trumpet and jazz piano trio (CBS MK 36731); "Sentimentale" and "Irlandaise" from *Suite (No. 1) for Flute and Jazz Piano* (CBS MK 33233); and "Amoureuse" from *Suite for Flute & Jazz Piano Trio No. 2* (CBS MK 42318).

As you can see, I go for Bolling — especially his slow, romantic movements. I wish he would try a real, jazz-inspired concerto or symphony, à la Gershwin. I wonder what he's up to these days? We haven't heard from him, except for purely jazz releases, since CBS Records was bought out by Sony. Perhaps the new Japanese executives don't like his music. If so, they may be the only people who don't. ■

An award-winning writer, radio and television producer, Fred Flaxman lives in the Griffin Creek area of Jackson County.

POETRY

Sticks on the Water

By JOHN DOWLING

Who kissed who by the urbane window?
Was the debacle unexpected?
Did the Ferris wheel of light get up
and roll out over the ocean?
Was it distance
that made it so easy
to remind December
April is silk July weaves?
So easy to answer:

October
AAH October
that tenth month of longing
that pierce blue sky.

Face to face
so difficult
this river
this flood

grassland fires
breaking over a necklace of freeways.
Hands so full up with no time to speak
of.
And this fist
that fist
my fist
pressed to the temple
ruined Niagara
a fine mist of paper cuts
and everywhere
the swimmers impossibly there.

I know I speak
as if
we are identical twins
consoling
lifting each other up.
I've memorized the tight collar
of our alchemy

Those two a.m. blue carbon freight trains
those spiral wagons of stacked starlight
those Sabbath nights stretching out
trying to reach across
reason's gaunt moat
trying to encircle the circle
so that canoe might rhyme with belly
that easy tidal rocking
working rough edges away
from that fluent high-gloss alleyway
where lips go wide to get
all the way down to lost
where ten thousand pink startled car
doors open
an undressed heart

a voice afternoon
how it can sway every dark field
how it can make the pin fall
from the back of the butterfly
how it can release a long time coming
how it can weave the color of every
difference

together
how it can uncraft the boat

into sticks
on the water.

Sticks on the Water, a recent poem by published poet John Dowling, appears first here in *The Jefferson Monthly*. John's day job is painting houses in Ashland, where he lives with his wife and three children.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to:

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THEATER REVIEW

Alison Baker

Beehive

Created by Larry Gallagher, Directed by Jim Giancarlo
Oregon Cabaret Theatre through August 29

The Oregon Cabaret Theatre really blew it when they didn't cast me in *Beehive*. From the opening tune through the grand finale I lip-synched every word in every song perfectly; I was ready to step in if any of the performers faltered.

Unfortunately for my singing career—and fortunately for the audience—they didn't. The cast carried the show off splendidly, singing songs by women ranging from Little Lesley Gore to the Queen of Soul. In fact, in many cases they were uncannily similar to the originals; those of us whose Moms wouldn't let us go to concerts could almost believe that we'd seen Janis at last.

A revue of women's music from the 1960's, *Beehive* starts with the godawful *Name Game*, one of those songs we hated but couldn't help singing along with (sort of like the Flintstones theme song). But it gets the show off to a rousing start when the cast calls for names from audience members ("Kathy Kathy bo bacy, banana-fana-fo facy"). When the number's over, we're hooked (and the music can only get better from there).

The early sixties was the time of the Girl Groups, and some swell ones are represented here—the Shirelles, the Shangri-Las, the Supremes, singing masterpieces like *My Boyfriend's Back* [He's Gonna Save My Rep-

utation], *Sweet Talking Guy*, and *The Leader of the Pack*. From there we ease past Connie Francis and Brenda Lee into the early British influence: Dusty Springfield's *Wishin' and Hopin'*, Lulu warbling *To Sir, With Love*, Petula Clark singing the praises

of *Downtown*. And after intermission, a slide show of those familiar photographs of assassination, war, and flower children flings us into the years that made the sixties famous, 1967 and beyond, and the work of women whose music reflected the turmoil and wild changes of the times—Laura Nyro, Joni Mitchell, Janis Joplin.

It's an interesting way to study the history of the decade. The evolution of pop music, excerpted and abridged this way, shows a fascinating progression from mindless boycraziness to ... well, to thoughtful boycraziness. Alone

in this show, Joni Mitchell wants to save the world—her *Woodstock* dreamed of a kinder, gentler nation; everyone else is still concerned with falling in love. By 1969 girls had renamed themselves women, and thought they'd seized a little more control of the process of finding true love.

The skits framing the songs are slight, just enough to set a scene; the music is what we're here for, and music is what we get. The band—Darcy Danielson, Jim Malachi, and Eddie Skelton—shifts gears



Mary Gannon (left), Kala Kaminsky, and Kristen Clark (seated)

painlessly from slow to fast, light to heavy; they'd be terrific at either a sock hop or a be-in.

Under the direction and choreography of Jim Giancarlo, each of the five performers plays more than one singer, complete with appropriate costume changes (chiffon formals, miniskirts and high white boots, blue jeans and feathers). Kala Kaminsky is a riot as Connie Francis, singing *Where the Boys Are*; Mary Gannon's the perfect Lesley Gore (did we really wear our hair that way?), Cheryl Richardson is a hilariously egocentric Diana Ross, and Dioni Michelle Collins belts out *Respect* every bit as well as Aretha herself could.

But Kristen Clark, as Janis Joplin, won my heart. She clearly loved the role, and after her part was through she stayed in character complete with body language, shaking and grimacing, till the end of the show.

Tell me—did we think Janis was as funny then, writhing and howling and emoting, as I thought she was last night? Or was it all seriousness—were we strictly awed? What is it that makes the past, particularly the past of pop, so funny? When we see old movies, pictures of our parents' and our own youths (once we're far enough from it), the clothes look silly, the makeup is ridiculous, the words to the songs are utterly inane. Such sophistication we gain in thirty years!

Nostalgia makes this show extra-fun, but I suspect people who weren't in front of the radio in the sixties—either not yet born, or busy doing something else—will find themselves bouncing a bit in their seats. It may not be great art, but it is good music. How could anyone not respond to the tunes, the lyrics, and the beat of *He's A Rebel*, *A Natural Woman* or *Do Right Woman*?

The only complaint I have is that a couple of songs were truncated and put into medleys—always a frustrating experience, especially when songs are no longer than two and a half minutes, as they had to be to fit on 45's and in AM radio slots. And the show was too short. I wouldn't want to live in the sixties again, but I sure liked visiting. ■

Alison Baker won First Prize in the 1994 O. Henry Awards for fiction. She lives in Ruch, Oregon.

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